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**A Brief History of Fire and Ice
along the Volcanic Legacy Scenic Byway**

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Wolfgang Amadeus Mozart *Adagio and Fugue, K. 546*
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June Beetle. Read more about these interesting creatures in this month's *Nature Notes*, page 18.



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ON THE COVER

Lassen Peak Reflection. Mt. Lassen itself is reflected in Manzanita Lake in the early morning before the moon has set. Photo by John Jackson

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JEFFERSON MONTHLY

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By Allison Scull

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Join Allison Scull as she takes readers on a tour of the amazing geologic landmarks that punctuate the State of Jefferson and beyond.



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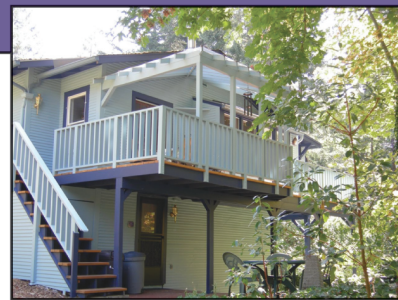
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Tuned In Ronald Kramer

The Bottom Line

The *Wall Street Journal* recently reported that Air America, the self-avowed liberal talk commercial radio network, was contemplating emulating public radio's use of on-air fund drives to solicit contributions from listeners to help pay the network's operating expenses. The announcement raised a number of questions for me.

Beginning with newspapers, media in the U.S. have been supported under three basic models. Commercial media receive either advertising revenue, subscription revenue – or some combination of both – to support their costs and produce a profit for their owners. The “shopper” type newspapers (of which only a few remain) are examples of purely advertiser-supported print

media, whereas most newspapers draw revenue from both subscriptions and advertising. Commercial radio and television are generally totally advertiser-revenue supported although cable channels can also be a combination (premium channels like HBO requiring subscriptions and even “free” channels either being partially supported from ad revenue or from “subscription” monies which cable systems pay them—and in turn recover from the cable subscribers' monthly payments—for carriage).

While it is legal for the few non-profit newspapers to carry advertising, most public media in this country are electronic and on-air, licensed noncommercial stations are forbidden to carry advertising. Like JPR, those stations are supported by voluntary contributions from the public and, for some stations, either institutional support (such as JPR receives from Southern Oregon University) or federal funding through the Corporation for Public Broadcasting (CPB). Some foundation grant funding may also

supplement those primary sources of revenue. Sometimes misunderstood, underwriting announcements are actually federally required acknowledgements of support received from for-profit businesses but differ fundamentally from advertising both in character and purpose. Underwriting announcements are limited to identifying the

name, location and nature of the business of an underwriter while commercial advertising can and does actively try to “sell” (including “calls to action” such as “Come down and buy now, prices will never be lower!” information which is forbidden on public broadcasting/underwriting announcements).

But, there's a much bigger difference between commercial and public media – which goes to

their core purposes. Fundamentally, the goal of a commercial mass communication system is to make money just as a real estate landlord invests capital in order to seek a profitable return. True, some investors gravitate to journalism, entertainment or film making out of love for the field just as real estate magnates like Donald Trump may get a special charge out of the owning and managing of commercial property. Their fundamental purpose, however, is to make money – albeit within the particular constraints of their individual businesses. Newspapers subscribe to canons of journalistic practice, the Motion Picture Producers Association has a rating system that governs certain aspects of theatrical distribution and real estate magnates must abide by various regulatory, environmental and landlord-tenant procedures as variously promulgated by either regulatory agencies or legislatures. They're still in the fundamental business of making money.

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A Brief History of Fire and Ice

Along the Volcanic Legacy Scenic Byway

By Allison Scull

Learning how volcanoes give birth to new earth over the span of hundreds of thousands to millions of years has given me a sense of how small we are as humans in the grand scheme of it all. The enormous geologic transformations on Earth started way before my life began and will continue endlessly beyond it. In writing this story, I have become mesmerized at the history and captivated by the beauty of the land that surrounds us. Since our time here on earth is brief, I invite you to come along with me on a journey, so that you can see what I mean. Ready? Okay, let's go. But first, let me tell you where we are going.

Between Crater Lake's northern crown in Oregon and Lake Almanor's southern reign in California, lies a region steeped in a rich history of fire and ice. Where geology and history have collided from the depth of a disrupted and eruptive past, amazing landscapes remain. On a 500 mile, two-state journey, The Volcanic Legacy Scenic Byway provides a lens onto these landscapes and an opportunity to learn how history shaped them.

As Mount Mazama's successor—Crater Lake delving down to 1,943 feet— took place as the “seventh deepest lake in the world and the deepest in the United States,” according to the National Park Service. About 500,000 years ago, Mt. Mazama once commanded 12,000 feet and was considered to be one of the highest mountains of the Cascade Range.

The National Park Service (NPS) maintains that about 7,700 years ago, “the event that heralded the doom of Mt. Mazama was the opening of a vent somewhere on the north side of the moun-

tain. Lava flows actually travelled up to 25 miles beyond the base of the volcano. As the volcano emptied itself of molten rock, an empty chamber was left underground. The mass of the mountain collapsed in on this void within a matter of days after the eruption. What was left, a 4,000 foot deep caldera and a myriad of other geologic formations.” Over the next several hundred years following the creation of the caldera (meaning “kettle” or “boiler” in Spanish), the large basin-shaped depression was filled with rain and snow to 1,943 feet, thus creating the clear, blue waters of Crater Lake. Even as the lake began to rise, lava poured into the Caldera. Today, Wizard Island, a small volcanic island appears on the west side of the lake.

From Crater Lake, a journey to the next geologic landmark along the Byway (south on highway 97, east on Stateline road and south on Hill Rd) will lead you into California byway of the Klamath Basin Wildlife Refuge Complex. The refuges are on the Pacific Flyway, one of four major migratory bird routes in North America and offer ample occasions for great bird watching. According to the U. S. Fish and Wildlife, “Wetlands on the refuges are among the most prolific waterfowl and marsh bird production areas in the Pacific Northwest.”

Nearby, the moody skies of the high desert wilderness reflect the tumultuous geology and history of the Native Americans and early settlers at the Lava Beds National Monument. Here, you learn about earth sciences and can look inside the lives of the Klamath and Modoc Tribes, the early homesteading families, the Civilian Conservation Crew, and the Japanese interned at nearby segrega-

Wherever you decide to start your journey along the Byway, there is a kingdom of waterfalls, lakes, rivers, wildlife, trees and flowers, outdoor activities, history and culture to bewilder you on your volcano to volcano voyage.

BACKGROUND PHOTO: Northwestern view of Mt. Shasta. Photo by John Jackson.

LEFT: Lava Beds Blue Grotto Cave Entrance. Photo by David Hays (National Park Service)



tion camps during World War II.

Lava Beds National Monument rests on the northern flank of the Medicine Lake Shield Volcano. Eruptions from nearly 200 surface vents formed a volcano with a low, broad, gently sloping shape. This form built up over time by relatively mild eruptions of

fluid lava flowing over large areas. This volcano measures 150 miles around the base, 7900 ft in height, and covers over 700 square miles. Lava Beds Education Coordinator Angela Sutton, explains, "It is the largest volcano in volume by far in the Cascade Range."

Spatter cones, cinder cones, 'lava beds', and almost 700 tube caves are types of lava features that resulted from eruptions of the Medicine Lake Shield Volcano over the past 500,000 years. Through a process called subduction, eruptions are ignited by a tectonic plate beneath the Pacific Ocean slowly sliding underneath the continental plate. According to the NPS, "As the tectonic plate dives deep into the earth, this oceanic plate melts into magma, which then rises to the surface as lava several hundred miles inland from the coast. The Medicine Lake volcano is one of many places where these eruptions occurred throughout the Cascade Range of volcanoes, which stretches from northern California into British Columbia."

Of note, Glass Mountain—named for its exquisite obsidian located about 25 miles south of the Lava Beds National Monument—is a very recent eruption on the eastern flank of the Medicine Lake volcano.

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PETS OF THE MONTH

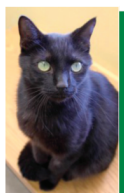


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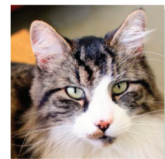
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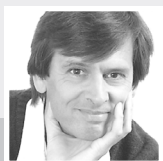
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Jefferson Almanac

John Darling

The Molecules That My Joy Is Made Of

Been doing a lot of interviews for stories on the 150th anniversary of Darwin's theory of evolution and have been amazed at the vehemence on both sides, one protesting the lingering persistence of Dark Age ignorance, when we were all forced to believe in the creation story and everything that goes with it (or else) – and the other side saying God's hand in all this is obvious and protesting that anything divine is being pushed outside of public universities, just because it can't be scientifically proven.

At one point, I have to suggest, "sounds like you're both pretty angry about the excesses of the other side." My interviewee, a biologist at Southern Oregon University and a Christian, said maybe so. He points out that, before Darwin, scientists took it for granted you could believe in both science and God – and that the study of nature is, in fact, the study of the mind and behaviors of God. So, both the properties of nature and the divine are miraculous and amazing and they are the same.

I'd never really listened to a Christian explain that before. I'm pretty rational. But it made sense. I would never let it be a factor in a scientific experiment, but, at the end of the day or year, there it is. I'd always just assumed that all lives, nature, worlds, galaxies and universe are imbued with an intelligence, a consciousness, an awareness and – while I do not believe it's separate from us or judging us or rewarding good species and rendering bad ones extinct – I know it's there and it's more than wishful thinking.

Maybe these hot-button arguments polarize us because we have two brains, right and left, intuitive and rational and each of us trusts and uses one side more than the other. And some of us say to heck with that, I'm going to use both to the max and, if you will, make a kind of higher brain, a third brain which doesn't show up on the x-rays.

If there's a higher brain, and I think there is, it's the brain that thinks about how you love your little children and knows there's a magical dimension they come from

– and that they come in with their own already developed personalities, humor and likes and dislikes.

Can't prove it. It ain't science. But ask any parent and most will tell you they know these babies and toddlers aren't blank slates that we fill in – and that, with all their immense curiosity, explosive joy (and rage) and completely innocent love, they're a lot better people than we are. Who wouldn't want to be like them? And why do we try to make them like us.

I was hiking the other day and thought to myself, what would I give to have one hour with my (now grown) children when they were about two and four. Then I realized the sheer joy of it would probably kill me. Why is the joy there?

How can any science explain it?

So, how 'bout we set down the hatchets about evolution and creation. We have a right to both but we have no right to push religion onto science. Science informs us of the rules of the game, which prevent anyone from getting hurt or oppressed by the other game, which we call religion and which, although its discoverers always starts with love, light and understanding, it always ends up being codified by people who think its obvious truths (spoken in the name of the all-powerful) give them the right eventually to push those rules on anyone and everyone with any amount of force required.

And that's a lot of the reason, I would suspect, that the bloggers on the Pharyngula page at www.scienceblogs.com are so scathing and impolite in their postings about the Christian professor who teaches the scientific rules of the road but also asks students to examine the wisdom of wonder – and not to think that all things can be explained by cell processes, organic molecules and the tinkering of random mutation.

Celebrating the difference between left

brain and right, American poet Joyce Kilmer (killed in World War I) wrote, "Poems are made by fools like me, But only God can make a tree."

Does "God" really "make" the tree? The answer is a paradox, just like everything that compares the rational and spiritual. It would be rational to say cell processes, biochemicals and selection of mutations make the tree – and it would be intuitive to say

that whatever the tree is, *that* always was and, despite our abuse of nature, always will be and, since it's a paradoxical process that can't be explained by either evolution or creation (both of which require a "beginning"), it cannot be defined by human logic, faith or language.

Therefore, it comes down to the fact that the mind hates paradox – and that people on either side of this debate just don't like each other and will use their respective deities (science or God) to beat each other up and find a tribal-like affiliation with people of like mind.

And as I gaze out my window at red-tailed hawks soaring and the setting sun dappling the spring grass on Grizzly Peak, I know it's just a random, seething mess of molecules doing their thing, but somehow, there's a lot more.

“

Poems are made
by fools like me,
But only God
can make a tree.”

JOYCE KILMER

John Darling is an Ashland writer.



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Theater and the Arts

Molly Tinsley

Holy Macaroni!

Blackout. Strains of harpsichord hint briefly at formal elegance, then fade into clock chimes and a hodgepodge of bells. Lights flare up on a dazzling tableau: a troupe of actors gathered on and around a central platform, the marvelous motley of their costumes echoed by the patchwork of parquet, tile, brick, and mosaic under their feet. Immune to this spectacular moment, the self-absorbed performers are cranky and anxious. Thanks to recession-driven budget cuts, their costumes and set pieces have been recycled from past productions, the electricity in the theatre is being shut off at random intervals, and their director has been fired along with the guy who plays the Porter. And who cares anyway, asks the scruffy Pantalone (David Kelly)? People haven't enough money for groceries, much less theatre tickets. Just then he happens to glance out at the house with a splendid double take. We, the audience, are out there, in full force. General panic. Time to stop complaining and get their act together. Saucy but sensible Smeraldina (Elisa Bocanegra) has the best idea: just begin at the beginning.

That was going to be my strategy also, but I think I'd better start further back than that. *The Servant of Two Masters* is currently onstage in the OSF's New Theatre, but none of the above is actually part of playwright Carlo Goldoni's eighteenth century script.

The story behind *Servant* was a staple of Italian commedia dell'arte—that tradition of low-brow street theatre which deployed stock characters in a display of improvisation, physical tricks (*lazzi*), and audience involvement. Its basic plot points were these: the betrothal of young Venetian lovers, Clarice and Sylvio, is threatened by the reappearance of Clarice's former fiancé, Rasponi, who was stabbed to death in Turin. But this resurrected fiancé is really Rasponi's disguised sister Beatrice, who is

hoping to collect Clarice's dowry to pay for the legal defense of her beloved Florindo, accused of murdering her brother. Meanwhile, Florindo has traveled to Venice to find her. Into this muddle of masters leaps the ever-hungry Truffaldino, who figures that by serving these lovers from Turin, he can lay claim to ample food as well as prove

himself to be the best servant in the world. Got it? Well, that's not even half.

No wonder an actor performing Truffaldino suggested Goldoni write the whole thing down and publish it in 1753! Yet

this undertaking actually signaled *commedia's* decline. As classic and clever as it is, Goldoni's "official" script closed down spontaneous possibilities. Thank you, Oded Gross and director Tracy Young, creators of the OSF ebullient adaptation, for opening them up again! Goldoni's text is like a bare apple tree; the Gross-Young adaptation, (a suitable sub-title, by the way) rooted on that magic border between the imagined and the real, teems with juicy fruit.

Nine-hundred-and-some words can't do justice to the deliciously disorienting experience of this play. You have to be there, to watch Clarice (Monique Barbee, filling in splendidly for Kjerstine Anderson) pitch an all-out tantrum protesting her marriage to Rasponi, then shift to a contrite, "That was supposed to be an aside." Or not to watch Truffaldino (the amazing Mark Bedard) embark on the *lazzi* of all *lazzi*: juggling knives, a vial of ebola virus, and a balloon of sulphuric acid...in the middle of a blackout. See Sylvio (Juan Rivera LeBron) and Beatrice (Kate Mulligan) square off for a duel of pens, then have their mini-weapons replaced at the last minute by implements swiped from the Bowmer—a sword from *Macbeth* versus a trombone from *The Music Man*. Follow three Porters, a thug, a geek, and a cowardly lummo, competing to play the role of one.

“
Nine-hundred-and-some
words can't do justice to
the deliciously disorienting
experience of this play.”

Riding the apparent chaos, the cast maintains admirable discipline and impeccable timing. If they bubble over the top momentarily, their signature gestures and the individualized bells that mark their comings and goings click them back to their higher mission. For this adaptation aspires beyond farce: it reminds us of nothing less than the meaning of life!

Truffaldino alerts us to this layer early on by admitting that food is a “false placebo” and that his perpetual hunger probably signals a need for attention, self-understanding, and sense of purpose. His earnest analysis sounds like comic psychobabble, and it soon collapses into an urgent quest for a sandwich. Still, it sows a seed of truth. Then as the first half closes, father Pantalone debates musically with daughter Clarice about the virtues of money over love. The debate expands to the whole cast. The line between actor and character blurs as they sing longingly of their various unattainable wants.

The song that ends the play deepens that theme by transforming “I want” into the emotional sustainability of “all I need.” These tough times ask us to reexamine what it takes to produce the happy “comedy ending” both onstage and off. Pantalone’s money? Dottore’s pedantry? Beatrice’s anger? Florindo’s vanity? With Truffaldino leading the way, the charming finale suggests that all actors really need is an audience, and by extension, our most basic need is for each other.

* * *

Would that it were that simple. In a special rotation of four works, Oregon Stage Works in Ashland dramatizes the constant challenge to our humanity and fellow feeling posed by geopolitics. “Things We Do,” running until May 31, embodies the clashing perspectives that fuel conflict in the Middle East, pairing the politically controversial “My Name Is Rachel Corrie” with the gripping suspense of the one-act “Masked.” On alternate nights, a short piece by Brecht, “The Jewish Wife,” is matched with the world premiere of “A Tiny Piece of Land.” Call 482-2334 for details on this courageous program.

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Tuned In *From p. 5*

Public media, such as public broadcasting, have a different goal – they are mission-driven. Public broadcasting is expected, and tries hard to be, both comprehensive and non-partisan in covering political matters. There is particular content that they wish to make available on a non-profit, noncommercial basis and they go about their business trying to continually raise the funds to support their operating expenses and continue operating. If they generate revenue that exceeds their expenses, there are no “investors” to whom those monies are returned as is the case in for-profit media. In the case of public broadcasting, federal law prohibits use of stations’ airwaves to actively promote political candidates or purposes.

Non-profit media, like JPR, secure exemption from taxation in order to be eligible recipients of tax-deductible public contributions. We are designated as 501[c][3], or educational/charitable, enterprises as opposed to 501[c][xx] such as political action committees which do have a partisan purpose. If registered in the latter category, an entity seeking a public broadcasting license would be ineligible because of its declared partisan purpose.

Then, there’s Air America which, even before the economic recession, flirted with bankruptcy because it couldn’t generate advertising revenue sufficient to fund its expenses. The recession has hit nearly every economic sector hard and that is broadly true for media advertising revenues. The downturn has been particularly hard on Air America because it wasn’t operating at breakeven before the recession. So, they’re contemplating turning to the public for contributions to survive.

If Air America did generate revenue exceeding its expenses on that basis, where would that money go? Back to the investors as profit. I guess if the public wants to line the pockets of private industry, it’s a free country and that’s their choice. But I am profoundly troubled by the idea that the voluntary subscription model which supports public broadcasting should be diverted to supporting commercial media which aren’t similarly committed to non-partisan, balanced programming.

It’s possible to put someone on the air who is actively partisan, “throw red meat” to that political base, and receive passionately dedicated income from those “believers.” But, is that good public policy? Is that what media in America are intended for? Such money has always struck me as slightly “dirty.” It is provided because an organization supports a political purpose rather than because a donor supports your overall organizational mission. I don’t think that’s healthy for non-profit media and that’s why Air America’s plan is philosophically troubling to me.

We have already seen the rise of cable news channels, whose purposes are clearly partisan in a manner that any self-respecting newspaper would never emulate. Yet, newspapers are increasingly on the economic ropes and some are flirting with converting themselves to non-profit status and seeking to survive on voluntary individual and foundation contributions. Might they go the route of Air America, pursuing an increasingly politically driven approach because of income potential that stems from feeding partisan political interests?

I’m probably an idealist but I’d like to see a bright dividing line between non-profit public media and commercial enterprise distinguishing non-profit media as an institution that broadly serves the public without being beholden to individual business or political interests. Somehow, Air America doesn’t seem to fit that bill.

Ronald Kramer, Executive Director

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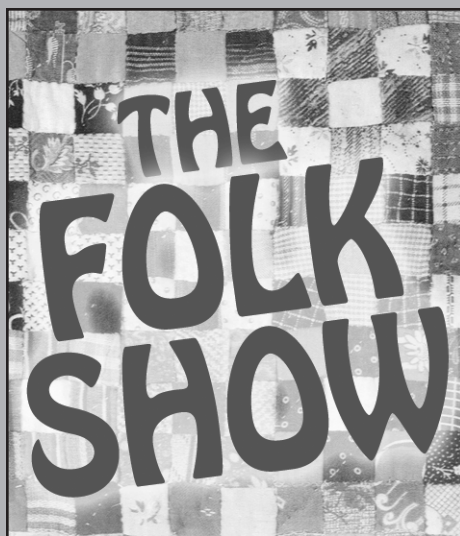
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Inside the Box

Scott Dewing

Watson Wins *Jeopardy!*

TREBEK: Alright everyone, here's today's Final Jeopardy! clue. IBM is developing a computer system personified by this name to compete on *Jeopardy!*

Answer: What is Watson?

I'm not making this up. I'm just not that clever and creative. Watson is a real computer system being developed by some very clever and creative computer scientists at IBM. It will compete on the popular game show *Jeopardy!* as early as next year. And Watson will probably win.

In order to win at *Jeopardy!*, however, my dear Watson is going to have to be much, much more than just elementary. Watson's going to have to be able to deal with puns, analogies, double entendres and relationships such as location and size then buzz in before its human opponents do. In order to do this, Watson is going to have to process natural language.

While computers have evolved to do many things better than humans, natural language processing is not one of them. That's why computers never change their behavior when we curse at them. They can't understand what we're saying. To get them to do anything, in fact, requires programming them in computer programming languages that are far from anything that could be deemed "natural" by any normal human. That's why most computer programmers seem a bit awkward to us—they're actually supernatural beings whose brains are wired quite differently.

Watson is the brainchild of IBM's DeepQA Project, which, according to IBM, "aims to illustrate how the wide and growing accessibility of natural language content and the integration and advancement

of Natural Language Processing, Information Retrieval, Machine Learning, Knowledge Representation and Reasoning, and massively parallel computation can drive open-domain automatic Question Answering technology to a point where it clearly and consistently rivals the best human performance."

Or to put it another way, IBM seeks to build a computer that is so good at answering questions that it will be able to kick a

human's ass in *Jeopardy!* If IBM succeeds at this, it will mark a major milestone in the quest to achieve what is arguably the Holy Grail of computer science: artificial intelligence. We have not yet achieved artificial intelligence. While we have computers that can execute millions of instructions per seconds, we don't yet have anything

that can fully simulate human intelligence. We'll know when we've achieved artificial intelligence. Computers will be some of the smartest, if not *the* smartest, people we know. I use the term "people" loosely. Early AI systems won't have a human-like form to them. That would be impractical and rely on major advances in robotics. Likely, they'll be avatars or holograms of human forms, or dragons, or whatever you like. But behind all that will be a super computer with massively parallel processors firing away like neurons in a cerebral cortex.

Regardless of outward form, these AI systems will be so intelligent that you will be able to carry on an intelligent conversation with them. In fact, you may not even know you are talking to one of these systems or to a human. If you can no longer distinguish between human intelligence and machine intelligence, would that mean that the machines are able to think? This

Watson's going to have to be able to deal with puns, analogies, double entendres and relationships such as location and size then buzz in before its human opponents do.

is the very question that the prominent computer scientist Alan Turing proposed in his 1950 landmark paper “Computer Machinery and Intelligence”. Because the term “thinking” is difficult to define and is permeated by all kinds of thorny philosophical issues, Turing chose to replace the term with a test. The test, which became famously known as the “Turning test”, goes as follows: a human judge engages in a natural language conversation with another human and with a machine. Each participant in the test is in isolation. If the human judge is unable to distinguish between the human and the machine, the machine has passed the test and, therefore, is a “thinking” machine. In fairness to the machine, Turing required that the natural language conversations during the test be limited to keyboard input and text output to a monitor.

While today’s computer systems are capable of speech recognition and voice emulation, they can’t pass the Turing test because they are not able to engage in natural language conversation with the kind of depth, breadth, and nuance we human’s would expect.

Watson’s debut on *Jeopardy!* will not be akin to a Turing test. Watson will not be engaged in free-form conversation. The challenge of winning *Jeopardy!* is a tough one even for humans so the folks at IBM have their work cut out for them. IBM has a legacy in the machine v. human face-off though. In 1997, IBM’s supercomputer Deep Blue beat world champion chess player Gary Kasparov in a chess match. The “*Jeopardy!* Challenge”, as it’s being called, is much greater than a chess game, however. Chess has limited pieces with limited moves and a limited (though vast) number of predictable moves. In *Jeopardy!*, contestants are asked a wide range of questions. Watson will have to first interpret the question, then draw from a vast database of material it has “learned” to come up with the correct answer.

Under the rules of the match that IBM has negotiated with the *Jeopardy!*, Watson will not have to emulate all human qualities. It will receive questions as electronic text. The human contestants will both see the text of each question and hear it spoken by the show’s host, Alex Trebek. Watson will then respond with a synthesized voice to answer questions and to choose categories.

IBM says that Watson could be ready for competition as early as next year and the media buzz is that it will face-off against

Jeopardy! grand champion Ken Jennings who won 74 consecutive matches in 2004.

“I’m fascinated by the question of how an artificial player could do at a quiz game against top competition, whether or not I’m invited to play,” said Jennings in a recent interview. “I genuinely don’t know how it will shake out. But I’ve seen the *Terminator* movies, so I’m not 100 percent optimistic about mankind’s chances here.”

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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FROM NATIONAL PUBLIC RADIO



Recordings

Ted Prichard, former JPR Weekend Host

On Becoming a Host-Announcer

In the case of classical music, it's a matter of realizing how much one does not know about the vast repertoire.

A relatively well-known piece by Pablo de Sarasate was my Achille's heel for the very first day running solo on a call-in request show. With a melody that was familiar to me, I had no memory of the title when a listener phoned in to request *Zigeunerweisen*. "What?" I responded while trying to maintain whatever composure remained after the shock of hearing the unfamiliar word.

The home of my youth included some recordings and we had a real "stereo hi-fi" when they were first becoming popular. Van Cliburn playing Tchaikovsky's *Piano Concerto No. 1* was an early addition to my parent's musical library, then Vaughan Williams' *Variations on a Theme by Thomas Tallis* and *Greensleeves* variations.

These all remain favorites, but it was during a stint with the U.S. Navy that my real interest...perhaps dedication...began with a desire to learn more. At that point, I knew little about the symphonic repertoire, not to mention the variety of compositional styles that the myriad composers saw fit to pen. While stationed in the Philippines, the barracks were a cacophony of diverse musical forms that prompted me to listen via headphones, thus covering up some of the ambient noise.

One day, while shopping in the Navy Exchange, I happened upon a reel-to-reel tape of an unfamiliar composer that seemed interesting. It was Gustav Mahler's Sixth Symphony performed by Leonard Bernstein and the New York Philharmonic,

and I was hooked. The "Tragic's" dark mood reflected my own sense of being half a world away from loved ones. The interest in Mahler only served to whet my appetite for learning more about composers, especially the more obscure ones, as many new works came to my ears.

Soon to follow were the *Brandenburg Concerti* of J.S. Bach, a performance by the late cellist Pablo Casals conducting the Marlboro Festival Orchestra. This came from a summer music festival that featured some outstanding musicians in renditions that are my favorite to this day. They were re-released in the early 1990s on Sony, with the added inclusion of two orchestral suites.

Having fallen in love with so much of the wonderful output by Beethoven, Brahms, Tchaikovsky, Dvorak and so on, interests began to develop for those with whom I had experienced little exposure. Zoltan Kodaly, developer of the renowned Kodaly Method for teaching music, and Aaron Copland were 20th century men who were different. Sharing these burgeoning learning experiences with others yielded reactions ranging from indifference, to boredom, to curiosity; I had found a new medium for finding friends who shared the love for the music. Eventually, participating in a "classical music night" one evening a month at a friend's home introduced me to new music and new people who enjoyed it.

Feeding the habit resulted in indelible memories. The *New World Symphony* by Dvorak always recalls its performance at the Tanglewood Music Festival on one unseasonably chilly June evening. Despite wearing a substantial jacket and bundling

The interest in Mahler only served to whet my appetite for learning more about composers, especially the more obscure ones, as many new works came to my ears.

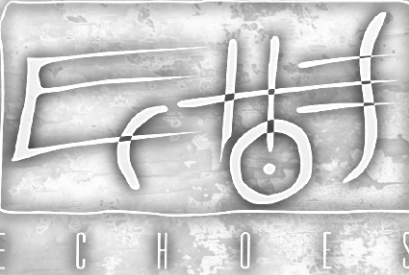
up in the lawn blanket for the first three movements, it became too cold to stay for the fabulous finale. Driving home, a bank thermometer in Stockbridge, MA indicated 39 degrees Fahrenheit...in the middle of June.

Many years passed before, at a friend's encouragement, I walked into KBOQ in Monterey, CA one fine, fall day. Serendipitously, an opening had occurred and I was on the air within a few weeks, hosting the request program mentioned earlier. It was a great opportunity to learn more, including an exposure to operatic arias, overtures and intermezzi that had been mostly unfamiliar. That gig ended with the sale and dissolution of the station, some 15 years passing before JPR and I found each other. However, now I have departed, the State of Jefferson, that is, and I am off to warmer climes, Arizona.

If I were to suggest additions to listeners' libraries, it would be challenging to come up with any kind of short list. Other than the wonderful "Three B's" (Bach, Beethoven, Brahms), and Mozart and Tchaikovsky, there is enjoyment to be found in works of Louis Moreau Gottschalk and George Gershwin, Amy Beach and Percy Grainger, Leo Delibes and Germaine Tailleferre, Hugo Altven and Neils Gade. Then there is the work that resulted in more phone calls than any other I've ever played: Carl Orff's *Carmina Burana*.

Live a little (or a lot) and explore the unknown. That's what I am off to do...on another adventure with music to keep me company.

Ted Prichard, JPR's former weekend host, was what you would call a low-profile employee; we never saw much of him, as he worked only on the lonely weekends here at JPR. Ted would always appear during the fund drive, smiling of course, and occasionally at a birthday celebration during the week, but generally he was a behind-the-scenes sort of guy. His great work and friendly nature will be sorely missed. Good luck on your adventures Ted!



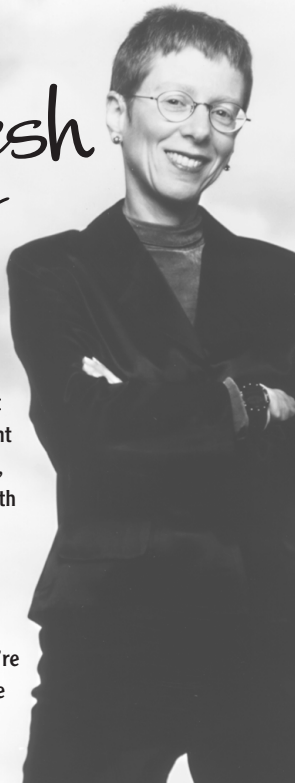
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Also, Schonchin Butte, a historic fire lookout within the Lava Beds, has panoramic views of the Medicine Lake Volcano, Mount Shasta, Mount McLoughlin, the Clear Lake Hills and the Warner mountains. It's simply breathtaking to absorb this view.

At this point, a return back to Stateline Road and onto Highway 97 South toward Mount Shasta will lead you to an area dropped down between faults and encircled by volcanoes to form a closed drainage basin. According to the Butte Valley Chamber of Commerce, "The down-faulted valley has subsequently been filled to its present elevation of 4,250 feet by alluvial debris washed into the valley from the surrounding volcanic mountains, by lava flows and by lake deposits."

In the heart of the Volcanic Legacy stands the regal Mt. Shasta, the second tallest peak of the Cascade Range at 14,162 feet. Peter Skene Ogden, a chief trader with the Hudson's Bay Company, named Mt. Shasta after a Native American who lived in the area on February 14, 1827, according to a United State Geological Survey (USGS).

Dr. William Hirt, geology professor at the College of the Siskiyous in Weed, California, describes how Mt. Shasta came to be: "The present Mt. Shasta has been built during the past 250,000 years in a series of four eruptive episodes. The first episode formed the Sargents Ridge cone, whose glaciated core rises above the Old Ski Bowl. Later eruptions added Misery Hill near the mountain's top and Shastina, the secondary summit. Finally, the last cycle produced the Hotlum dome which forms the present summit. Each episode began with violent eruptions from a central vent that sent hot flows of rock and gas (2000°F) sweeping down the mountain's flanks." Today, Hirt explains, "Weed and Mount Shasta City are both built on deposits from these flows that occurred about 9,400 years ago during the episode that built Shastina. As each eruptive episode drew to a close, a plug of pasty lava welled up into the vent, sealing it and building a rounded dome. Black Butte, to the northwest next to I-5, is an example of a dome that formed low on the flank of the Mt. Shasta rather than at one of its major eruptive centers. Its summit peaks mark the top of the dome, which is now largely mantled

by a steep apron of loose blocks. It is not a cinder cone, as some believe, but part of Mt. Shasta's volcanic center."

A subject for many Native American myths, the Shasta Indians believed that the Great Spirit first created the mountain by pushing down ice and snow through a hole from heaven, then using the mountain to step onto the earth. Mt. Shasta is often visited by spiritual sojourners for its perceived sacred qualities. Its sphere of influence is great from most any view.

From Mt. Shasta, a brief 3 mile jaunt on highway 5 will lead you onto Highway 89 south. Through waterfall country, by way of the historic railroad town of McCloud, McArthur-Burney Falls State Park, and the town of Burney, you will drive into the Lassen National Forest. The meandering byways here are so peaceful that the minimal radio interference made this region the perfect place for UC Berkley to set up the Hat Creek Radio Observatory more than 50 years ago. Today, scientists study astronomy and search for extraterrestrial intelligence in the universe.

Further south in the Hat Creek Valley, The Subway cave and the Spattercone trails offer two geologic walking tours. While the Subway Cave is found just before the Susanville turnoff onto highway 44 east, the Spattercone Trail is 3 miles past the turnoff, just across from the Hat Creek Campground.

In describing the dramatic geologic events of this area, The Hat Creek Ranger District indicates that less than 20,000 years ago the lava of the Hat Creek flow was discharged in large volumes from a series of north-south fissures. This river of lava located near the town of Old Station, crawled northward 16 miles, covering the floor of Hat Creek Valley. While the top crust cooled and hardened, rivers of red-hot lava insulated by newly formed rock above, continued to flow. Eventually, the lava drained away, leaving tube-like caves. The entrance to the cave was formed by a partial collapse of the cave's roof many years ago. The Subway Cave is the largest accessible tube in the flow.

A few miles further on Highway 44 east, The Hat Creek Rim Overlook will show you a large fault scarp where nearly 1 million years ago, active faulting slowly but surely dropped an enormous wedge of the Earth's Crust

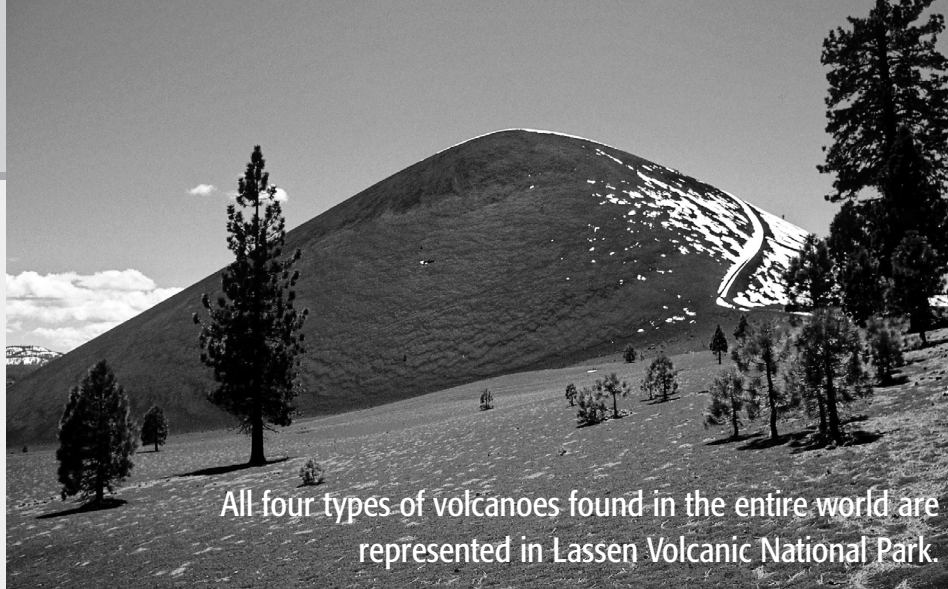
1000 feet below the top of the Hat Creek Rim. Today the fault system is still "alive and cracking." Explorers can also catch sight of The Hat Creek Valley, Lassen Peak, Burney Mountain, and Mt. Shasta from this overlook.

Staying on Highway 89/44 will lead you to the north entrance into Lassen Volcanic National Park. Near the entrance you will see Lassen Crossroads Information Center—giving you a plethora of information on the geology of the area, as well as the historic, ecologic, and recreational information. The Kohm Yah-mah-nee Visitor Center (north entrance) and the Loomis Museum (south entrance) are definite stops that will also introduce the volcanic wonders of the Park.

Thumping mud pots, boiling pools, steaming ground, and roaring fumaroles are born out of the geologic dance of fire and ice in the Park. Water from rain and snow that falls on the highlands of the park feed the hydrothermal system. According to the Park's interpretation, "Once deep underground, the water is heated by a body of hot or molten rock beneath Lassen Peak. Rising hot water boils to form boiling pools and mud pots. Super-heated steam reaches the surface through fractures in the earth to form fumaroles such as those found at Bumpass Hell and Sulphur Works." Other areas of hydrothermal activity include Little Hot Springs Valley, Pilot Pinnacle, Devil's Kitchen and Terminal Geyser.

Lassen National Park Interpretive Specialist Russell Virgilio says, "All four types of volcanoes found in the entire world are represented in Lassen Volcanic National Park. Volcanoes found in the park include shield volcanoes like Prospect Peak, plug dome volcanoes like Lassen Peak, the remnants of a composite volcano called Broke-off Volcano, and cinder cones like our young Cinder Cone."

As defined by the USGS, composite volcanoes are "typically steep-sided, symmetrical cones of large dimension built of alternating layers of lava flows, volcanic ash, cinders, blocks, and bombs and may rise as much as 8,000 feet above their bases." Mount Shasta is an example of a composite volcano. In contrast, "shield volcanoes are more gently sloping ... and built almost entirely of fluid lava flow. " It is a volcano that resembles an inverted warrior's shield as



All four types of volcanoes found in the entire world are represented in Lassen Volcanic National Park.

Cinder Cone in Lassen Volcanic National Park. Photo by John Jackson

with the Medicine Lake Shield Volcano.

A plug dome is a “steep-sided, rounded mound formed when viscous lava wells up into a crater and is too stiff to flow away. It piles up as a dome-shaped mass, often completely filling the vent from which it emerged.” Black Butte—often mistaken for Mt. Shasta on cloudy days—is another example of a plug dome. A cinder cone, the simplest type of volcano, “is a steep-sided volcano formed by the explosive eruption of cinders that form around a vent.”

Finally, Lake Almanor exists at the boundary of the Cascade and Sierra Nevada geologic provinces, south of Lassen Park. The faulting that formed Sierra Nevada range also created a valley where the lake

currently resides. According to Kurt Sable of the Lassen National Forest, “It is presumed a pre-existing lake sat in the valley, and was then filled in with sediment to form a meadow. The meadow was then dammed to form the present Lake Almanor.”

Sable also explains that older metamorphosed sea floor rocks have been thrust up to form the Keddie Ridge area south of Westwood, but the majority of the outcrops in the area are relatively younger volcanic rocks including basalt and andesite flows. Mt. Lassen is the southern most of the active Cascade Volcanoes and is clearly visible from both Hwy 36 and Hwy 89, the byways that outline Lake Almanor.

From Crater Lake National Park to “the

Sleeping Giant,” from the great white Mt. Shasta to the Hat Creek Valley, from Lassen Volcanic National Park to Lake Almanor, we can learn about a life that existed before our own. Wherever you decide to start your journey along the Byway, there is a kingdom of waterfalls, lakes, rivers, wildlife, trees and flowers, outdoor activities, history and culture to bewilder you on your volcano to volcano voyage. Learning about our surroundings only enriches our lives and it is, ultimately, a constant journey unto itself.

Having only slightly scratched the earth’s surface, so to speak, I hope you have enjoyed your educational trip with me. Maybe we can go again. Before saying goodbye though, I must give credit and thanks to all of the scientists and experts that have assisted me in writing this. I have gained a new found respect for all who add to the body of knowledge that help us to better understand our environment and our place within it.

For more information on the Volcanic Legacy Scenic Byway, visit www.volcaniclegacybyway.org To receive a complimentary map, call 1-866-722-9929, email info@volcaniclegacybyway.org, or write to VLCP, P.O. Box 832, Mt. Shasta, CA 96067. When traveling, check for road conditions and snow levels before leaving.

An Interview with Dr. William Hirt

Dr. William Hirt, Geologist, College of the Siskiyous

Most of the volcanoes are currently dormant on the Volcanic Legacy Scenic Byway. Do you have any idea when any of them could erupt?

Potentially, any of the young High Cascade volcanoes in this region (Lassen Volcanic Center, Mount Shasta, Medicine Lake volcano, Mount Mazama) could begin to erupt at any time. Based on the number of eruptions that each has produced during the past 4,000 years, however, Mount Shasta and the Medicine Lake volcano are probably more likely than the others to erupt in the not too distant future (hundreds to thousands of years).

How do earthquakes act as a precursor to volcanic eruptions?

As magma (partially molten rock) and the gas it releases rise through the brittle upper crust they exert pressure on the surrounding rocks. When this pressure exceeds the strengths of the rocks they fracture and the resulting shock waves are detected as earthquakes. We know that magma can sometimes push crustal rocks aside without fracturing them, however, as it has done when it formed the “bulge” that has risen near South Sister in Oregon. Although earthquakes are *one* way to detect magma moving into the upper crust, we use them in conjunction with other measurements (ground uplift, gas release, hot spring temperatures) to try to figure out whether magma will reach the surface and erupt or not.

Can you explain why Mt. Shasta’s glaciers are growing, when most around the world are declining?

Two things cause glaciers to grow: cool temperatures and abundant snowfall. Work by Ian Howat and his colleagues at U.C. Santa Cruz shows that as Earth gets warmer both temperature and precipitation increase in the Mount Shasta area. Higher temperatures cause more ice to melt in the summer, but they also warm the Pacific Ocean and cause more precipitation (rain and snowfall) in the winter. Right now, the increase in snowfall is building Mount Shasta’s glaciers faster than the increase in temperature can melt them and so the glaciers are growing. In the Sierra Nevada, however, temperature is already the dominant factor and glaciers there are shrinking. Howat’s work suggests that in several decades temperature will become the dominant factor in the Mount Shasta region as well, and when that happens, the mountain’s glaciers will also begin to shrink.

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Nature Notes

Frank Lang

June Bugs

That Nature Notes, will he ever learn? The gentleman who brought him the fungus that was the inspiration for one of the nastiest Nature Notes ever, the stinkhorn, *Phallus impudicus*, called to say he found a big, stripped beetle. Did he want to see it? Sure he said, quite certain that it was a Colorado potato beetle and he could tell that story once again.

He arrived with the stripped beetle and Nature Notes told him his story. Back in olden days, like during the reign of Queen Victoria, the collection of natural history objects was quite the thing for the well-kept and laundered gentry.

Victorians were keen on collecting sea shells, birds eggs, study skins, fossils, plants, and insects especially butterflies and beetles. One famous Victorian, Charles Darwin, was an avid collector of beetles, among other things.

Objects of desire were often collected by individuals in the field, part of the fun. Rare things at home and from far away were often purchased from professional collectors much like rare postage stamps or coins are today. Colorado potato beetles were particularly rare, living out their lives

on buffalo-bur, *Solanum rostratum*, a plant in the same genus as the potato, *Solanum tuberosum*, that grew in buffalo wallows and prairie dog colonies in the Rocky Mountains and Great Plains of the Midwestern United States. Buffalo spread the plant far and wide from wallow to wallow with its bur-like fruits stuck in their

If your beetle is big, to an inch and a third long, brown with longitudinal cream stripes, big funny looking club-like antennae and a hairy chest, you have a June beetle.

shaggy coats. A pair of beetles fetched several hundred pounds sterling on the open market for a time. Their value soon started to decline as the west was settled. This was partly due to the disappearance of buffalo wallows and prairie dogs, but more impor-



tant was the cultivation of potatoes by farmers and ranchers. The Colorado potato beetle liked farmers' potatoes just fine and became common and the price dropped out of the market. The beetle's spread to Europe didn't help. Not only that, but with Europeans acting like buffalos disturbing soil everywhere, buffalo bur became a wide spread noxious weed. The Colorado potato beetle actually increased in economic importance by becoming the most important insect potato pest.

That's the story. For some reason Dr. Know-it-all decided to Google up an image of the Colorado potato beetle to see what it looks like. Oh, oh, oh no! The big, striped beetle Nature Notes had wasn't what he thought it was at all. A quick search of books (yes, books are still of value in the Age of Cyberspace) showed the beetle in hand to be some kind of June beetle, perhaps the ten-striped variety.

If your beetle is big, to an inch and a third long, brown with longitudinal cream stripes, big funny looking club-like antennae and a hairy chest, you have a June beetle. June beetles belong to a group called dung or scarab beetles, and are related to the famous Egyptian beetle that was an important religious symbol in the time of the Pharaohs.

On warm summer evenings the adults are attracted to porch lights where they crash around with what appears to be reckless abandon. They feed on leaves and needles of a variety of trees. Their large C-shaped grub-like larvae feed on the roots of trees and shrubs. They have become major pests where conifers are raised for reforestation by munching away on the roots of seedlings.

One other thing, they make an audible hiss when ...ah, angry or disturbed.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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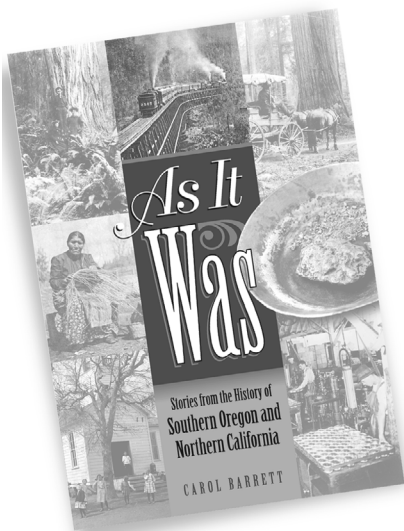
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As It Was

Stories from the State of Jefferson

Camp Millicoma

by Shirley Nelson

When Nellie Ripper of Coos Bay, Oregon, was a Girl Scout leader, she dreamed of a camp for girls. She bravely telephoned the Weyerhaeuser Timber Company. The company suggested three locations, and a committee chose one, about thirty miles east of Coos Bay on the Millicoma River.

Under Ripper's organizational skills, donated materials, services, and volunteer work parties—some from as far away as Reedsport and Yoncalla converged, and Camp Millicoma opened in July 1954. A labor of love by people of the area, the camp was maintained and upgraded and served many girls until it closed in 1965, with the reorganization of the Girl Scout program.

The camp thereafter suffered from neglect and vandalism.

In 1971 Ripper and others began working to clean up and restore the camp. But the Girl Scout organization, which had not contributed money toward building Camp Millicoma, closed it permanently in 1987. Nellie Ripper immediately went to work with the State Forestry Department and the newly-formed Millicoma River Park and Recreation Department, which granted a lease.

Because of these efforts, Camp Millicoma survives today to serve youth, families, and organizations. The main lodge with its huge stone fireplace, the former counselors' cabin, and four Adirondack cabins are still in use.

Sources: Ripper, Nellie, *In a Small Puddle*. North Bend, Oregon, 1987; Millicoma River Park and Recreation District Newsletter, December 6, 2006.

Rogue Valley's USO Clubs

By Margaret Laplante

Today we don't hear much about USO clubs, but during World War II, the Rogue Valley had about a half a dozen of these establishments.

USO stood for United Service Organization, and an estimated 3,000 clubs sprung

up nationwide during the war. The clubs provided a "Home Away From Home"—a place for uniformed military personnel to relax and enjoy some entertainment.

Two clubs were located at Camp White, which opened in September 1942. That first year ten Camp Shows were held, in which live entertainment was brought in for the troops.

Medford had no less than four USO clubs during World War II. The clubs held dances, but were also places for soldiers to play the piano or to listen to the radio, the jukebox, or the phonograph. There were numerous card games going at any given time. A canteen offered light meals as well. Entertainment was brought in to keep up the morale of the troops stationed at nearby Camp White.

It fell to local volunteers to staff the clubs and make arrangements for the entertainment. Many young local women signed up to volunteer—and many of those women met their future husbands at a local USO club.

Source: Author unknown. Camp White 50th Commemorative Anniversary brochure.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

First Coast Steelhead

Years of zeroes, the Oregon horse collar,
ended one gray day in rain forest
on the gravel bar of a small coastal stream,
vines and dripping ferns on both banks.
My planets were aligned, trajectories
of fish and fly intersected
and BINGO, even the willows wept for joy.
But synapses short-circuited and zap—
aurora borealis of the brain.
My fat fingers couldn't reel the reel
and line was peeling out like a Koufax fastball.
Even in the shallows I could barely see her:
her body was a mirror in the water.
At last on my knees I reached out
to touch her gravid flank of minted coin,
ore from heaven's mine, silver ingot.
Her eyes were distillations of farthest stars.
I kissed her on the nose: water mother,
go make more.

To a Dead King Salmon

Handsome one, you could have graced a table
or made the day of an old fisherman
by taking his homemade fly and coming to hand.

Instead your iridescence putrifies
to ride indifferent currents downstream
and bounce along the bottom of deep holes.

Perhaps an eagle will find you and be sated,
his hooked beak tearing out your eyes
and ripping through your skin to pick your liver.

Or cast out of your element altogether,
you'll wash up on a bar to squabbling gulls
while hungry crayfish click insistent claws.

You gave your life to mate with a hen
and gave your milky blessing to her redd.
Your love was true and won't be given again.

What sort of life swam in your submarine,
your scaly ship with gills and caudal fin?
And where did it go, now that it can fly?

Harry Piper is a retired trial attorney who lives on the Rogue River near Eagle Point. He has had poems published in various magazines and journals over the years, and is a trout bum wannabe. This month's selections are part of a collection of fish-related poems with the tentative title *Poems with Fins*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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Please allow two to four weeks for reply.

What has 164 strings, 84 arms, 41 bows, and one baton?

The Palo Alto Chamber Orchestra

The award-winning youth ensemble, the Palo Alto Chamber Orchestra, will make its celebrated annual appearance on the Elizabethan Stage on Monday evening, June 22 at 8:00pm. Hailed as “professional in every sense of the word” by the *San Francisco Chronicle*, famed violinist Itzhak Perlman said “this amazing group of musicians is one of the finest and most talented I have heard,” PACO has been delighting Ashland audiences for many years in the superb acoustics of the Elizabethan Stage with its blend of youthful enthusiasm and technical brilliance.

Led by music director Benjamin Simon, this year’s orchestra is about to embark on an East Coast tour which will include concerts in Boston, New Haven, Baltimore, and New York City, making their Lincoln Center debut in the newly renovated Alice Tully Hall. Since its founding by violinist William Whitson in 1966, PACO has touring the world and produced dozens of outstanding recordings.

The musical program PACO will bring to Ashland features soloist Peter Lemberg, principal oboist of the San Francisco Chamber Orchestra, in the beloved *Oboe Concerto in G minor* by Georg Frederic Handel. Handel (1685–1759) was the most famous composer of the Baroque era. Best known for operas and oratorios (his *Messiah* is on classical music’s “Top Ten” list!), Handel wrote beautiful instrumental concerti, of which this oboe concerto is a fine early example.

An unusual work by Mozart will also be performed. *Adagio and Fugue* is a late



Palo Alto Chamber Orchestra Music Director, Benjamin Simon.

Palo Alto Chamber
Orchestra performs on the
Elizabethan Stage
Monday evening, June 22
8:00pm

\$12 general admission
\$10 for members of
JPR Listeners’ Guild and OSF,
and seniors
\$5 for students

Green Show performance
Sunday evening, June 21
7:15pm

work that artfully blends Mozart’s mastery of “old-fashioned” counterpoint with the melodic beauty of the “new” Classical style. The piece is extremely adventurous harmonically, and points directly to Beethoven and his later experiments in tonality.

PACO is also proud to present the Oregon premiere of a new work commissioned through their innovative Youth-for-Youth project. Each season, PACO calls for

scores written by composers under the age of 21 to be premiered and performed by their young musicians; Stephen Feigenbaum, a Yale undergraduate, is the fourth annual winner. Stephen has written a fascinating piece, *Monsoon Season*, which he describes as follows:

In “Monsoon Season,” I set out to explore the different expressive possibilities available for string

instruments. The orchestration of the opening gesture is a microcosm for that of the entire first part of the piece. After developing the opening material, notes get more and more sparse, and a drought sets in. At the end, a dramatic tropical storm refreshes the listener and floods the piece with sound. [Stephen Feigenbaum]

PACO’s program concludes with a seldom-heard Romantic masterpiece, the *Serenade for Strings* by Josef Suk. Suk (1874–1935), was a well-known Czech violinist and composer who married Antonin Dvorak’s daughter. His lovely *Serenade* was written at the age of 18, and reflects Suk’s love of his native Bohemian music. In four movements, it is an extremely virtuosic showpiece for string orchestra, chock full of beautiful melodies and intense rhythmic passages.

“We love coming to perform in Ashland,” says music director Benjamin Simon. “This annual mini-tour is great fun for our talented high-school musicians and makes a fitting capstone to our concert season. We always take the opportunity to attend one of the Festival’s plays, see old friends, and enjoy the natural beauty of Ashland’s setting. Come out and join us on June 22; an evening of classical music as performed by our wonderful young players makes a nice break between Shakespeare, Shaw, and Soyinka.”

The Palo Alto Chamber Orchestra will also be performing a free “preview” of its program on the OSF Green Show on Sunday evening, June 21, at 7:15.



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www.herb-pharm.com

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Rogue Rock Gym
(541) 245-2665 · www.roguerockgym.com

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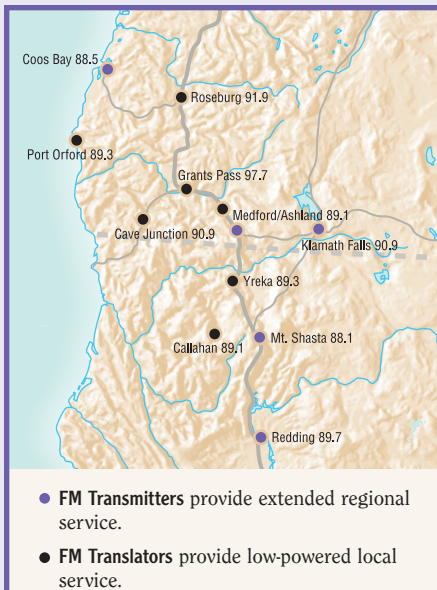
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KNSQ 88.1 FM
MT. SHASTA

Translators

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FT. JONES 89.1 FM**

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

Rhythm & News Highlights

Marian McPartland's Piano Jazz

June 7 • Remembering Studs Terkel

Studs Terkel was one of the legends of public radio and a longtime friend of Marian McPartland. The two shared a love of jazz, a love of radio and a love of Stud's hometown, Chicago. In this encore presentation, McPartland and Terkel quiz each about their lives and share memories about their favorite composers and musicians.



Studs Terkel

June 14 • Daniela Schachter

Italian import Daniela Schachter is a brilliant young pianist and singer, taking the jazz scene by storm. Judging by her list of awards or the number of jazz luminaries she's played with, one might think she'd been gigging professionally for dozens of years. Schachter performs her own tune "Dark Blue," and McPartland joins in for "It Could Happen to You."



Daniela Schachter

June 21 • Sherrie Maricle

Sherrie Maricle is a musician of many talents — she's a drummer, an educator, a writer and a band leader. She's also the beating heart of the all-female big band the Diva Jazz Orchestra. Maricle brings along a few women from her group — pianist Tomoko Ohno and bassist Noriko Ueda — to perform "Groove Merchant" and Ellington's "Squeeze Me."

June 28 • Daryl Sherman

Piano Jazz celebrates the centennial of songwriter

and lyricist Johnny Mercer. Pianist/singer and Mercer enthusiast Daryl Sherman brings her sophisticated swing and witty charm to the show for performances of "Too Marvelous for Words" and "Jeepers Creepers." McPartland joins in on one of her favorite Mercer tunes, "Skylark."

The Thistle & Shamrock

June 7 • Reunion (part 1)

The 10-day Perthshire Amber Festival always brings together musicians from across the world connected with Dougie MacLean. Fiona Ritchie hosts a festival gathering between former members of legendary bands Ossian, Silly Wizard and the Tannahill Weavers. Enjoy the memories and music they share on this show.

June 14 • Reunion (part 2)

Fiona Ritchie shares more from her Perthshire Amber Festival chat with legendary band members from Ossian, Silly Wizard and the Tannahill Weavers.

June 21 • One, Two...

This show is dedicated to some of the great solo artists and duos who play uncluttered, crystal clear acoustic music.

June 28 • ...and Three

In guitar, fiddle, accordion trios and other three-way instrumental combinations, you can really hear the interplay between artists. This show features musical threesomes weaving their melodies and rhythms together in an intoxicating blend.



Dougie MacLean

New Dimensions

June 6 • Over the Edge with Robert Kull, PH.D.

June 13 • Finding Hope and Beauty in the Dark Places with Terry Tempest Williams

June 20 • Beyond Gender, Beyond Violence with Will Keepin and Cynthia Brix

June 27 • Seeing the Clues in Front of You with Charles Hess

New Dimensions also airs on the News & Information Service, Saturdays at 7pm



American author, naturalist, and environmental activist Terry Tempest West.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

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KNHT 107.3 FM
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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm From the Top
4:00pm All Things Considered

5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

June 1 M Muffat*: Concerto No. 12 in G major
June 2 T Elgar*: *Introduction and Allegro*
June 3 W Saint-Saëns: Piano Concerto No. 5
June 4 T Haydn: String Quartet No. 12
June 5 F Glazunov: *Overture No. 2 on Greek Themes*
June 8 M Schulhoff*: *Divertissement*
June 9 T Schumann: Cello Concerto
June 10 W Vaughan Williams: *Five Variants of Dives and Lazarus*
June 11 T Galuppi: Harpsichord Concerto
June 12 F Tansman*: Cavatina
June 15 M Beethoven: Cello Sonata No. 1
June 16 T Berlioz: *King Lear*
June 17 W Stravinsky*: *Pulcinella Suite*
June 18 T Chopin: Variations on *Là ci darem la mano*
June 19 F Neruda: Trumpet Concerto
June 22 M Bach: Concerto for Three Harpsichords
June 23 T Dvorak: Violin Sonata in F major
June 24 W Mendelssohn: Symphony No. 12
June 25 T Debussy: *En blanc et noir*
June 26 F Mozart: Symphony No. 39
June 29 M L. Anderson*: Piano Concerto
June 30 T Arensky*: *Variations on a Theme by Tchaikovsky*

Siskiyou Music Hall

June 1 M Hiller: Piano Concerto No. 3, "*Concerto Espressivo*"
June 2 T Borresen*: Symphony No. 1 in C minor
June 3 W Mark O'Connor: Concerto for Violin & Orchestra, "*Old Brass*"
June 4 T Carolus Fodor: Symphony No. 3
June 5 F Beethoven: Sonata No. 9 in A, "*Kreutzer*"
June 8 M Chopin: Piano Concerto No. 1
June 9 T Alberic Magnard*: Symphony No. 1
June 10 W Herzogenberg*: Piano Quartet in B flat major
June 11 T R. Strauss*: *Eine Alpensinfonie*
June 12 F Benjamin Godard: Violin Concerto No. 2
June 15 M Grieg*: String Quartet in F major
June 16 T Brahms: Symphony No. 2
June 17 W Don Gillis*: Piano Concerto No. 2
June 18 T Pleyel*: Symphony in C minor
June 19 F Bach: Cello Suite No. 5
June 22 M Da Motta: *Fantasia Dramatica*
June 23 T Reinecke: Symphony No. 1
June 24 W Terry Riley*: Cantos Desiertos
June 25 T Mozart: Piano Quartet in G minor
June 26 F Prokofiev: Concerto No. 2
June 29 M Beethoven: String Trio in E flat major
June 30 T Myaskovsky: Symphony No. 25

Lyric Opera of Chicago

June 6 • Porgy and Bess by George Gershwin, Dubose and Dorothy Heyward, and Ira Gershwin
conductor: John DeMain
June 13 • The Pearl Fishers by George Bizet
conductor: John Mauceri
June 20 • Tristan und Isolde by Richard Wagner
conductor: Sir Andrew Davis
June 27 • TBA

From The Top

June 6 • Where Are They Now?
The program's fifth annual *Where Are They Now* show focuses on kids who have successfully broken into the professional music world. This highlights show combines some of the best music from the program with follow-up interviews about their burgeoning careers.
June 13 • Lubbock, TX
This week's show comes from the western plains of Lubbock, Texas, with a line-up of outstanding performers that includes a 13-year-old pianist and a 9-year-old guitarist.
June 20 • Sinclair Auditorium, Cedar Rapids, IA
This week's show is at Cedar Rapids, Iowa, and features a phenomenal 17-year-old mandolin player who spends almost as much time raising chickens as he does playing music.
June 27 • New England Conservatory's Jordan Hall, Boston, MA

News & Information

www.ijpr.org


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Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm The Story
4:00pm On Point
6:00pm World Briefing from the BBC
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am The State We're In
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts

6:00pm The Vinyl Cafe
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Global Vision
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service



William Bolcom

Pulitzer-Prize winning composer William Bolcom is the inspiration for this week's show. The composer and his works are featured along with a sensational 11-year-old pianist from New York, NY, and a newly formed quartet named the Bolcom Bros.

Exploring Music with Bill McGlaughlin

Week of June 1 • Mozart Piano Concertos

Mozart seizes an almost non-existent genre, elevating it to one of the most revered and popular musical forms.

Week of June 8 • Invitation to the Dance, Part III. Balanchine: "The Father of American Ballet."

George Balanchine, born in St. Petersburg, became a dancer and accomplished pianist. We'll follow his charmed life and the music that inspired him. Music by Bach, Ravel, Tchaikovsky and his longtime friend, Igor Stravinsky.

Week of June 15 • The Wind Quintet

We'll explore some of the glorious music written for flute, clarinet, oboe, horn and bassoon.

Week of June 22 • Pastoral Symphonies

This show will feature music inspired by nature, including Pastoral symphonies by Beethoven and Vaughan Williams, and R. Strauss' Alpine Symphony. We'll also feature readings of texts by John Muir.

Week of June 29 • Outward Bound

Bill explores the musical expressions of man as he travels through nature and beyond. Works include Works include Vaughan Williams' Sinfonia Antartica; Strauss' Alpine Symphony and Villa-Lobos' Bachiana Brasileiras.

Selected Shorts

June 6 • "Grippes et Poch"e by Mavis Gallant, read by the author
Feature: Remarks by Jhumpa Lahiri from the stage at Symphony Space

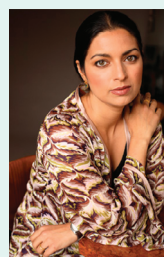
June 13 • "Story-telling," by Mary Gordon, read by Lindsay Crouse

"Just a Little More," by V.S. Pritchett, read by Rene Auberjonois
Feature: Interview with Mary Gordon

June 20 • "The Sermon in the Guava Tree," by Kiran Desai, read by Tazewell Thompson
"Crazy Glue," by Etgar Keret, translated by Miriam Schlesinger read by Chris Sarandon

Plus: Stories and poems from *Selected Shorts*' "All Write!" literacy program

June 27 • "A Conversation with My Dogs" by Merrill Markoe, read by Patricia Kalember
"The Occasional Garden" by Saki, read by Daniel Gerroll
"What Was Mine" by Ann Beattie, read by John Shea



Jhumpa Lahiri

New Dimensions

June 6 • Over the Edge with Robert Kull, PH.D.

Living alone for a year on a small island off the southern coast of Chile, Kull shares with candor the pains and joys of such an adventure.

June 13 • Finding Hope and Beauty in the Dark Places with Terry Tempest Williams

Williams deftly draws meaning out of the darkest moments of fear with inspiring stories from prairie dogs to grieving mothers in Rwanda.

June 20 • Beyond Gender, Beyond Violence with Will Keepin and Cynthia Brix

Going far beyond traditional talk therapy they enable husbands, wives, co-workers, and others to begin to see one another as expressions of the divine.

June 27 • Seeing the Clues in Front of You with Charles Hess

Hess helps us to make better decisions and reminds us that we can't take effective action when we lose our ability to see what's really when we're too close to an issue.

New Dimensions also airs on the Rhythm & News Service, Sundays at 4pm

News & Information Highlights

Art



ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents four shows this month:
Macbeth, thru Nov. 1st
Death and the King's Horseman, thru July 5th
The Music Man, thru Nov. 1st
Dead Man's Cell Phone, thru Jun. 19th
The Servant of Two Masters, thru Nov. 1st
Equivocation, thru-Oct. 31st
Henry VIII, Jun. 2-Oct. 9th
Don Quixote, Jun. 3-Oct. 10th
Much Ado About Nothing, Jun. 4-Oct. 11th
Shows are at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.
- ◆ Camelot Theater presents *Cabaret* June 17-July 19th. Located at Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org
- ◆ Oregon Stage Works presents *Shirley Valentine* June 10-July 13th. At 185 A Street, Ashland. (541) 482-2334 www.oregonstageworks.org
- ◆ The Craterian Theater presents the Missoula Children's Theatre performing *Jack and the Beanstalk* on June 20, 3 and 7 pm. At the Craterian Ginger Rogers Theater located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org
- ◆ Britt Festivals presents a wide range of entertainment this month
June 12th, Los Lonely Boys Friday,
June 13th, India Arie
June 19th, Howie Mandel / John Mendoza
June 21st, Les Claypool / Yard Dogs Road Show
June 26th, Chris Botti
June 27th, Jazzed About Jazz: Jazz Camp's 20th Anniversary Concert
June 30th, Wilco
All performances 7:30 p.m. At the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville, unless otherwise noted. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org
- ◆ The Oregon Cabaret Theater presents *The 25th Annual Putnam County Spelling Bee*, June 10-Aug. 30st. Located at 1st & Hargadine Streets, Ashland. (541) 488-2902 www.oregoncabaret.com

- ◆ The Siskiyou Institute presents the Pearl Django ~ Gypsy Swing & Hot Club Jazz for a Benefit Concert & Wine Tasting, June 3rd. 7 pm. At Paschal Winery, Suncrest Road, Talent. (541) 488-3869 or siskiyouinstitute.com
- ◆ The Southern Oregon University Department of Music presents:
June 2nd, SOU Percussion Ensemble,
June 4th, SOU Symphonic Band
June 5th, SOU Jazz Ensemble
June 7th, SOU Choirs Concert
Shows at 8 pm. SOU Music Recital Hall, 1250 Siskiyou Blvd., Ashland 552-6101.



Grammy Award winning R&B and Neo-soul singer-songwriter India Arie performs on June 13th at the Britt Pavilion in Jacksonville.

Exhibitions

- ◆ The Living Gallery presents a show of new oil paintings by local artist Jo Mendelsohn. Artist reception is on 1st Friday June 5th, 5-8pm, with live music. Located at 20 S. First St., Ashland. 482-9795.
- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District on the first Friday of each month. 5-8 pm. (541)488-8430 or www.ashlandgalleries.com
- ◆ Live music and art in Grants Pass on the first Friday of each month, 6-9 pm. At H and 5th Sts., Grants Pass. (541) 787-0910
- ◆ Third Friday in Medford. Art galleries, shops and restaurants stay open late for the Third Friday art walk in downtown Medford. Each month new work by regional artists is showcased, and artists demonstrate their work along the sidewalks of Bartlett and Main streets, Middleford Alley and Theater Alley.
- ◆ Cave Junction's Second Friday ArtWalk features activities to kick off year-long celebrations of the 100th Anniversary of the Oregon Caves National Monument & chateau. Information available at (541) 592-4444.
- ◆ The Schneider Museum of Art presents an "SOU Art Faculty Exhibition" and "40 Years Our Sister: Selections from the Universidad de Guanajuato," thru June 20th. At 1250 Siskiyou Blvd., Ashland. (541)552-6245 or www.sou.edu/sma/exhibitions

NORTH CALIFORNIA

Theater

- ◆ At the Cascade Theater this month:
June 1st, The 25th Annual Putnam County Spelling Bee
June 25th, Dave Alvin & The Guilty Women/The Jim Dyar Band
At 1733 Market Street, Redding. (530) 243-8877 www.cascadetheatre.org



Redding's own Jim Dyar Band performs at the Cascade Theater in Redding on Thursday June 25th.

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

June 15 is the deadline
for the August issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org



The Living Gallery presents a show of new oil paintings by local artist Jo Mendelsohn.

◆ Riverfront Playhouse presents *Steel Magnolias* thru June 20th. Riverfront Playhouse 1620 E. Cypress, Redding 530-547-3924

Exhibitions

◆ "2nd Saturday Art Hop," is a monthly event, celebrating the arts and culture in Redding and the North State. 6-9 pm. (530) 243-1169

UMPQUA

Theater

◆ Umpqua Actors Community Theater presents *The Boys Next Door* June 4-28th. 7:30 on Fri. & Sat. and 2 pm on Sun. UACT is located at 1614 West Harvard, Roseburg (541) 673-2125. www.umpquaactors.com

Music & Dance

◆ Jacoby Auditorium hosts two events:
June 2nd, Douglas County Youth Orchestra, 7 pm
June 5th, Umpqua Singers Year-End Concert, 7:30 pm
At Jacoby Auditorium, Umpqua Community College, Roseburg.

OREGON AND REDWOOD COAST

Music

◆ The Mishras perform on June 13th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848



The Siskiyou Institute presents the Pearl Django and Gypsy Swing & Hot Club Jazz for a Benefit Concert & Wine Tasting on June 3rd.



Britt Festivals presents the Grammy Award-winning Los Lonely Boys from San Angelo, Texas playing a style of music which they dub as Texican Rock n' Roll, on Friday June 12th.

Exhibitions

- ◆ At the Coos Art Museum:
"Expressions West 2009," thru June 27th
At 235 Anderson Ave, Coos Bay. (541) 267-3901 www.coosart.org
- ◆ At the Humboldt Arts Council:
Fifth Annual Small Works Exhibition and Benefit Drawing, June 1-Dec. 7
Expressions in Handmade Paper by the Deckle Edge, June 2-July 22
The Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thurs., 8:30-midnight. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

CLASSIFIED ADS

SERVICES

Rocky Point Resort has cabins, motel rooms and camping along the Klamath Lake. Excellent trout fishing and bird watching. Canoes, kayaks, fishing boats to rent. Waterfront restaurant. Email - rvoregon@aol.com

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June 7th, 4-7 pm: RCC Orchestra: Haydn, Strauss, Sousa & more! Picnic at Deer Creek Center, box lunches available. 1241 Illinois River Rd., 1.5 miles W. of post office, off Hwy. 199, Selma, OR. Adults: \$5. 18 & under free. (541) 592-4444. www.irvac.com.

GOODS

ROGUE VALLEY HORSE OWNERS! TALENT EQUINE (DAN COCHREN, DVM) IS NOW ACCEPTING NEW PATIENTS. PREPARE FOR THE UPCOMING SEASON BY SCHEDULING A WELLNESS EXAM TODAY! DOWN TO EARTH, HONEST MEDICINE. 541-826-6752

9,10,11,12,13,14, Can you find the Prime Numbers? *Math Fun with Dr. Vectra and Friends* is an engaging new motivational math book. Learn more and download Free Sample at www.DrVectra.com.

PROPERTY

Winery-27 acres, 8 acres planted and drip irrigation-mostly P.noir, P.gris. 2000 square foot house, 3 b.r. 2 1/2 baths, art studio. 1 mile north of Montague. Fantastic view of Mt. Shasta. www.northerncaliforniavineyardforsale.com

Jefferson Monthly Classified Ad Order

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☐ Goods (for rent, for sale, wanted)
☐ Services

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Each month approximately 10,500 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

All ads may contain 35 words or less and cost \$20 per issue.

All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the June issue is May 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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with
muffler
problems
and
word puzzles



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**Saturdays at 11am on the
Rhythm & News Service**

**Sundays at 3pm on the
Classics & News Service**



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JUNE 15TH**

- | | | |
|--------------|-------------------|--|
| JULY | 21 | Jonny Lang |
| AUG | 14 | Bruce Hornsby |
| | 15 | Linda Regan Bott Sings
<i>Martinis with Santa</i> |
| SEPT | 16 | Los Lonely Boys |
| OCT | 4 | SF Opera HD Cinema
Series – <i>Madama
Butterfly</i> |
| | 5 | Pink Martini |
| | 10 | Ingrid Michaelson |
| | 16 | Joan Osborne, the
Holmes Brothers &
Paul Thorn |
| NOV | 1 | SF Opera HD Cinema
Series – <i>Don Giovanni</i> |
| | 7 | House of Floyd |
| | 14 | Riders in the Sky –
The Cowboy Way! |
| | 27–28,
Dec 3–5 | A Cascade
Christmas |
| DEC | 10 | Los Lobos |
| | 13 | A Celtic Christmas |
| JAN | 10 | SF Opera HD Cinema
Series – <i>Samson and
Delilah</i> |
| | 16 | I'm Still Standing
Comedy Tour |
| FEB | 4 | TAO: The Martial Art of
Drumming |
| | 19 | Suzanne Vega |
| | 26 | Moscow Circus |
| MARCH | 6 | A Touch of Classical
Piano |
| | 7 | Oscar Night Party |
| | 14 | SF Opera HD Cinema
Series – <i>La Rondine</i> |
| | 19, 20,
26, 27 | The Dance
Project's <i>Stepin' Out!</i> |
| APRIL | 20 | The Punch Brothers
featuring Chris Thile |
| JUNE | 1 | The Four Bitchin'
Babes – Diva Nation |

530.243.8877

www.cascadetheatre.org



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